

# Southern Enclave

September 1983

Vol.1 No.1

## Opening Remarks

Welcome to the first issue of SOUTHERN ENCLAVE! We're glad to have you aboard! We hope you enjoy SE and will feel inspired to put pen (or typer or word processor or whatever turns you on) to paper and send us LoCs, reviews, zine listings, consumer news, etc. SE is designed to be your sounding board, an instrument for fans to communicate with other fans. This essentially will be your zine! Major things printed --articles, reviews or art--will merit a free issue. Alas, we can't send everyone who sends a LoC or zine listing a freebie. We do offer to run your zine listings and ads free of charge, though. So, send 'em in! Movie reviews don't necessarily have to deal with SW, but they should be about science fiction movies, such as The Twilight Zone or Superman III. Book, zine and con reviews, however, should stick with SW material.

Many of you have written to ask, "What the heck does 'Southern Enclave' mean?? It ain't part of the SW universe!"

Well, we feel that it is, by extension, just as fandom itself is an extension of the SW universe. The current mythos has it that the Old Jedi were organized into Enclaves and at their height of power probably had more than one enclave per planet. Alderaan in particular probably had several, which we think may have in-

cluded two major enclaves--one in the northern hemisphere and one in the temperate climate of the south. In our extension SW universe, the Southern Enclave was a major center of philosophy and communication...and that's what we hope you'll feel about SE, that you will use it as a voice for your thoughts about SW and fandom and to communicate with fellow fans.

SE doesn't intend to censor anything you might have to say, unless it is the majority opinion of the SE staff that what you are saying is patently offensive, obscene or extremely hurtful to someone's reputation in fandom. What the last breaks down to is--no public backstabbing allowed. If you've got a grievance with someone, other than in a strictly business sense (in which case, send an official complaint to be run in our consumer column), please contact that person privately. SE doesn't want to fall into the letter-war trap that has afflicted other letterzines in various other fandoms, including SW fandom. Let's try to keep a bit of Trek philosophy here, that of the IDIC, and learn to enjoy and grow in our respective differences and talents, and to remember that everyone's point of view is just as dear to her as yours is to you.

Let me state, though, that the opinions expressed herein are

those of the speakers and do not necessarily reflect the opinions or policy of SOUTHERN ENCLAVE or anyone else connected with fandom, Lucasfilm or 20th Century Fox.

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Now, without further ado, on with the show...

## *Reviewing the Fleet*

LANDO CALRISSIAN AND THE MINDHARP OF SHARU, by L. Neil Smith. "Based on the characters and situations created by George Lucas." Ballantine/Del Rey: July, 1983. 182 pp. \$2.50.

Reviewed by Christine Jeffords.

Upon reading this book, the natural inclination of the STAR WARS completist (or even not-so-completist, like your reviewer) is to compare it, favorably or unfavorably, to Brian Daley's deservedly popular Han Solo trilogy. Yet in the present case, such comparisons can only be found unfair to novel and author alike. There are points of similarity between Mindharp and the Solo novels: like them, it is an action-adventure; like them, it provides the protagonist with a robotic companion (one Vuffi Raa, who claims to have been "manufactured in the precise image of my creators"--a claim which totally baffles Lando: "He couldn't recall any sapient species shaped even remotely like Vuffi Raa. Somehow, he hoped he'd never run across them."); like them, it ends on a certain cliffhanging note, leaving a vengeful villain to shake his fist at Lando's departing ship and vow "Someday..." On the other hand, this book seems determined to stand on its own--and succeeds.

We pick up a very young Lando Calrissian shortly after his acquisition of the Millennium Falcon (as we might expect, he won her at cards), which provides a hint to the timing of the story. Drawn into conversation with a fellow sabacc player (along the course of the novel we manage to learn a considerable amount about this mysterious game), he is told about the Rafa, a nearby system reputed to conceal an unspecified treasure in the gigantic ruins (totally impervious to all known tools and energies) of the vanished race, the Sharu. An unfounded accusation of cheating and the brawl that ensues furnish Lando with an excuse to go there--as does the fact that a droid he has won in the game turns out to be in storage in the main port city. From there, things get more and more complicated, featuring Lando, Vuffi Raa, some mynocks, a greedy system governor and an even greedier Sorcerer of Tund, a near-mindless native shaman, a police officer who isn't always what he seems to be, and a Sharu building that does very strange things to people's (and droids') bodily proportions, along with a good half-dozen assorted scrapes and near escapes, in the effort to obtain the Mindharp of the title, described as "a lost magical artifact designed...to call the Sharu back when the Toka [the present

natives] need them" and to enable its possessor "to assume absolute power over the minds of everyone in the system." A brief review can scarcely do justice to the convoluted twists and turns of the plot; suffice to say that Lando, his droid, and his ship get out of the system by the skin of their collective teeth, considerably richer by a cargo of Rafan life-crystals.

Like Daley, Smith (heretofore known as an author of alternate-Universe science fiction that includes The Probability Broach, The Venus Belt, The Nagasaki Vector, and the delightful Their Majesties' Bucketees, all recommended) has inserted not a little informative throwaway in the stream of his story. We learn something about TESB's mynocks ("tough, omnivorous creatures, capable of withstanding the rigors of hard vacuum and Absolute temperatures"), about the droids'-rights controversy hinted at in ANH and its various permutations, about the Galaxy itself (Kessel's infamous spice mines, for example, are not the only hard-labor penal colony around: the life-orchards of the Rafa are equally hazardous to your health. And--at least according to an Imperial official--the fall of the Republic was preceded by a "chaotic, erratically recorded era" that was apparently of some considerable duration.). And, inevitably, tantalizing hints are dropped about the title character's past:

"It wasn't the first rapid exit Lando had made in his brief but eventful career ..."

"I haven't had servants for a very, very long time indeed, my fine feathered droid..."

"His fingers, highly trained and skillful at manipulating cardchips, coins,

the entrances to other people's pockets ..."

Given the circumstances under which Lando was first introduced to us on film, he is both a difficult character to flesh out and an equally difficult one to make sympathetic. Even Smith does not entirely succeed in the former task: the major attributes he gives his "hero" are a certain sartorial vanity (Lando prefers to think of it as "good taste"), a tendency to sarcasm, a disinclination to brawls and other physical violence: "...I am a gambler by profession, certainly no killer. I live by my wits, not by the gun, however useful the things may prove to be at times."

A sympathetic portrayal, however, is not so far beyond him. Lando is characterized in the bacover blurb as "gambler, rogue, and con-artiste," yet he is "both reasonably honest and consistently successful" at the games of chance he plays. There's even a foreshadowing of his actions in TESB and ROTJ:

"...The Five of Sabres, Lando explained, represented his own conscious motivations, in this case, the desire to relieve the weak and unwary of their excess burden of cash. He chuckled, dealt a card below the others, indicating his deeper, possibly subconscious motives. He groaned.

"The Legate of Staves. Don't tell me I'm a do-gooder at heart!"

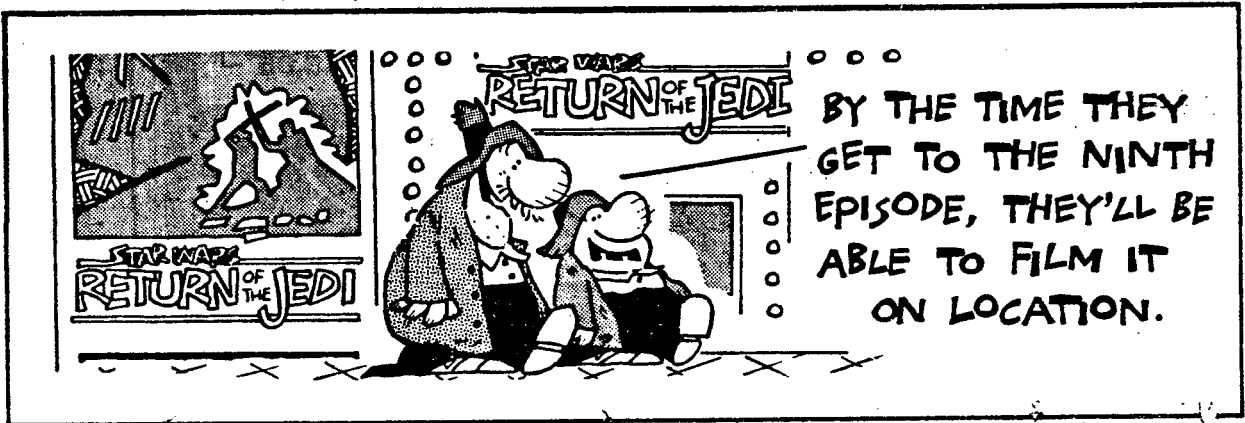
Unlike the Daley trilogy, Lando's premiere venture into print (professional print, at least) is totally lacking in the feminine involvements so generously doled out to Han Solo. It also, unfortunately, suffers from an assortment of rather jarring Terzanisms that tend to bring the reader's eye up with a jerk: cigarettes, hours and minutes,

"sheep", "potatoes", "escargot", "caffeine", and an insistence that human beings and dinosaurs cannot be contemporary (granted, they weren't here, but they could be on some other planet). On the other hand, it is well supplied with both action and humor (albeit a more subtle humor than that of the Solo books), including an in-joke on page 52 that will be intelligible only to those who have done some intensive studying of American folklore. And it leaves room open for a sequel or two, perhaps including the Fal-

con's next change of ownership.

On the whole, then, Lando Calrissian and the Mindharp of Sharu might not be thought worth its cover price had it first appeared in hardcover, but as a paperback, it is a well-written and richly complex tale that at least steers clear of the flaws of Splinter of the Mind's Eye. We cannot enjoy it quite as much as we did the Solo trilogy, just as we cannot love Lando as much as we do Han. But it should find a niche in any STAR WARS collection.

## Frank & Ernest



By Lynda Vandiver

Solution on Page 10

(100) VICTORY

G F O Q H M D M Y I M G R U R  
E P N X Q E C R O F H C C E P  
E C M E J X C C D I W L K S O  
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S E B A X P A K E E A L Z T I  
F E N L D N P N E W O K S C K  
T D R L C L X C Y O I F B V N  
O R N I O I H K B R S E J E O  
L O U V F W S J E K U L Q I I  
I L E D J N A U Y S U B U K P  
F Y E K I D O S M O G Z H Z E  
L Z V K D A T B O N H P V A E  
E O A S N W K T E O Y R N H R  
I N O I T A R B E L E C A R H  
A Z M E F A V G I T G A S J T

### WORDS

ANAKIN SKYWALKER	
ARTOO	
BEN	MUSIC
BONFIRES	THREEPIO
CELEBRATION	VILLAGE
CHEWIE	YODA
DANCE	
EWOKS	
FIREWORKS	
FORCE	
HAN	
LANDO	
LEIA	
LOVE	
LUKE	

# LoGs and Bagles

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June 24, 1983

I saw ROTJ for the first time on Thursday, the 16th of June (figured I'd be just as well off waiting till the lines diminished, and was). I think it is far superior to TESB, though ANH will probably always be my favorite. On the visual and gut levels, it was among the best films I've ever seen. I cheered, shouted, laughed out loud; loved the Ewoks (how many caught the two quick flashes of the little baby one in his basketwork "cradleboard"?); thought the battle scenes were superb and the aliens of Jabba's court suitably nasty and slimy; and the acting is excellent. Mark Hamill has truly hit his stride and creates a matured and thoughtful Luke (of course, the black outfit might have something to do with it); Carrie Fisher's Leia is multi-levelled and truly comes to life in this film as in none of the others; and as for Harrison Ford, the man is marvelous. The things he does with his face are nothing short of great!

Like TESB before it, ROTJ raised questions in my mind as I watched it; but most of them were questions for which I could easily think of answers. For instance: if Jabba is a crimelord and gangster, who hires smugglers, why does he live out in the desert,

instead of in Mos Eisley where he could keep tabs on his pilots? (Well, probably he does maintain an office there, and his desert palace is a sort of vacation home.) ((Or maybe it's just outside Mos Eisley on an estate-sized lot--Ed.)) Why did he offer a bounty on Chewie, when it was Han who owed him money? (Perhaps Chewie was making himself so conspicuous hunting for his partner that Jabba got nervous and decided it was wiser to take him out of circulation.) Why did he keep Han in carbonite instead of taking his money out of Han's hide? (Doubtless he intended to eventually, and was just waiting until he could think of a method suitably exemplary--and meantime savoring the anticipation and Han's helplessness.) What made Luke suddenly realize that Leia is his sister? (Maybe he suddenly remembered that what he "feels" in the Force when he is near her is somehow similar to whatever he "felt" that convinced him Vader was his father.) Why was Han created a general, since he is after all a captain already, by virtue of his Falcon? (Perhaps the Rebellion's brass hats felt that their ground troops were more likely to respect and obey a civilian if he bore an official rank.) Where did Leia learn to drive an air-cycle like that? We knew she could shoot, but not that she could roto-cross! (Perhaps she sneaked away from Princess duties as a little girl and took lessons. Perhaps her

"father" had her trained in all sorts of esoteric skills. Or perhaps she learned after the destruction of Alderaan, though that seems less likely.)

So much for the kudos, now for the brickbats. I mentioned the visual and gut levels; the mental is less comfortable with the movie. First, there is an inconsistency in the use of subtitles for Jabba's speech. If you have THE ART OF STAR WARS, go back to pp. 70-71 and reread the scenes with Greedo and the Hutt (the latter was filmed, just as was the exchange between Luke and Biggs in Anchorhead). You will find that though Jabba is described as "the grossest of the slaving hulks...a fat, sluglike creature with eyes on extended feelers (!?) and a huge ugly mouth," and Greedo "speaks in a foreign tongue translated into English subtitles," no mention is made of Jabba doing likewise. ((I read somewhere that Jabba speaks English, but forcing his opponents to contend with Huttese gives him a psychological advantage over them--Ed.))

As for the plot, as a writer myself, I am forced to say that it is not everything it should be. The worst-offending aspect is the sudden revelation of Luke and Leia as siblings. In ANH, the romantic triangle was foreshadowed through Han's "Y'think a Princess and a guy like me...?" (though I continue to maintain that he was only teasing Luke at the time.) In TESB, the ultimate revelation of Darth Vader's former Anakin Skywalker persona (he must have been Beru's brother) is foreshadowed through his line "I am your father!" Where in either film is the possibility of a sib for Luke hinted at? This failure to foreshadow a major plot twist is, at best, very poor writing. O. Henry might have gotten away

with it, but O. Henry was not writing three two-hour movies.

I find, too, that although Luke has plainly matured, he still is not as heroic as perhaps he could be. Seeing him writhing on the deck of the Death Star as the Emperor bombards him with power, hearing him cry and moan for help from his father, is hardly what we expect from the youth Ben Kenobi called "our last hope." Of course, Luke is suffering what amounts to torture, and may not be responsible for what he says, but still it is Vader, not Skywalker, who destroys the Emperor in the end. This, too, seems contrived. I could understand an ordinary criminal turning against his own kind for the sake of a mate or child, even one he'd never seen before; but a Dark Lord? If the Dark Side is as powerful as the Emperor indicates, the first thing it should have destroyed in Vader was his ability to feel love, pity, or compassion. These are "constructive" emotions, while the Dark Side feeds on such "destructive" ones as fear, hate and aggression, as we know from Yoda. (As an aside, I'd like to know whether Vader ever knew about Luke before SW, and how he found out the boy was his son. The first is probably something we will learn in Episode III, but the second seems to belong to that cinematic limbo separating ANH and TESB.)

Lastly, although I love Han dearly, I think that his romance with Leia is not the right way to end things. The SW movies are a fantasy, a return to the classic movies on which George Lucas grew up. In fantasies and classic movies, the hero always wins the love of the heroine. Luke is George Lucas' alter ego, therefore he is the hero, therefore he should be the man Leia comes to

love. If he can't be, the least that could have been done was to give him a lady. The Force is strong in his family; he is the last of the Old Jedi and the first (I should hope) of the New; he has an obligation to find someone with whom to perpetuate his bloodline. In any case, I can't see Han and Leia making it work; with the best intentions, as passionate as they both are, they are simply too unlike. Age, background, root culture, mores, training, are as different as those of any two people could possibly be. Perhaps they love each other now, but in five years? In ten? In twenty?

(A closing plug: SE readers who have read and enjoyed the various stories of my "Brightstar" SW reality are advised that my Universe will go on along a timeline determined by the above arguments. This timeline is launched in "Search" (OUTLANDS CHRONICLES #1) and "Legacy" (LEGENDS OF LIGHT #2), and will be continued in a novel-length one-shot from Phantom Press, currently in the process of being plotted. Titled Brightstar in Glory, the novel will cover the "alternate" version of ROTJ, as it occurs in the Brightstar reality. Persons interested in learning more should drop me a SASE with the word "Glory" printed in the lower left corner.)



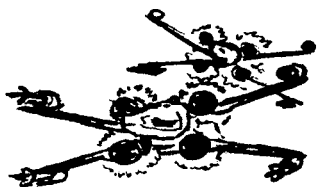
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June 22, 1983

Just for fun, I'll tell you the three notions I had that would be interesting to talk about.

- o Love--and not necessarily romantic love, as we usually use the term these days--as the main theme of the movie (and in retrospect, perhaps the main theme of the trilogy); it's the power of love that defeats evil in the end. (Like Dante's "The love that moves the sun and other stars," though probably not that specifically Christian reference--though one could also discuss the redemption of Darth Vader...)
- o Related to the first idea is the notion that Luke, because he has such a powerful capacity to love (that enables him to retain some love for even a man who everyone else thinks is beyond redemption, and with that love to effect the "salvation" of Darth Vader and, indirectly, the overthrow of the Emperor), either has become or will become a greater Jedi even than Obi-Wan. In true fairy tale and frequent true-life fashion, the student has surpassed the master. There's a nice touch for Luke's character, too, in what Darth Vader says of Luke, that his greatest weakness is his love for his friends (I think he doesn't use the word "love", however): it is his greatest weakness, because he can be attacked and possibly seduced through it--yet it's also his greatest strength.

- o Finally, there's some interesting information in the novelization. Admittedly, the novelization is a "secondary source" according to the rules set up by Lucasfilm, but we've certainly adopted information from the novelization of SW into the "canon" in fandom. The specifically interesting piece of information is that Owen Lars is Obi-Wan's brother. This leads to all sorts of interesting speculation (how did Owen know Anakin Skywalker? What, if any, relation is Luke and Leia's mother to Obi-Wan, the Antilles family, and/or Owen and Beru? Why was Luke raised by Obi-Wan's brother?)



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June 25, 1983

ROTJ brought Luke firmly back into focus as successor-to-power, an issue which was ignored or anyway slighted for the sake of Han and Leia (not that I minded!) in ESB. However, as an incurable Wagnerite, from the very first I was viewing these movies in relation to the Ring cycle, so Luke as Siegfried returing to claim his father's power (though not his father's mode of usage) was only something I was expecting. And GL hadn't quite pinned it down that Vader really was Luke's father before, even though it fitted... All in all, very satis-

factory from my point of view about Luke. Also in Wagnerian vein, the next romantic development is toward Luke/Leia, though I hasten to add that this is an expectation based on mythic archetypes rather than these individual characters as portrayed by Lucas and the actors. The astute Wagnerian will recognize that I'm confusing Siegfried with Siegmund, his father, here, to which I reply: well, that's not so hard, unless you're a singer! More seriously, I can speculate that another "other hope" will show up in the next generation, as child of either Luke or Leia (mythically both, but as I say, this isn't realistic in GL's terms--probably one will be godparent and will be aunt or uncle, comparable and mythically satisfactory substitutes for parenthood).

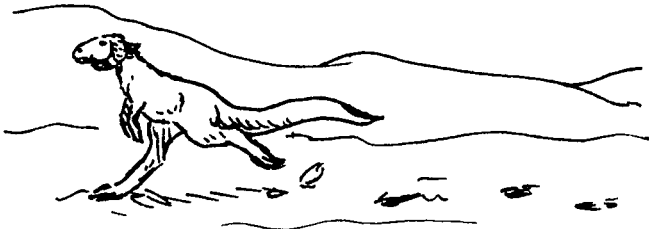
I note, in a rather nit-picking style (my specialty!) that Yoda didn't say Leia was the only other hope in so many words--she's another Skywalker. In fact, Yoda didn't refer perceptibly to Leia at all--Anakin is "another Skywalker," which takes up that pronouncement rather neatly. I don't recall Ben getting doctrine about hopes-by-the-number as he tells Luke that he has a sister, though at this point I admit I don't have the dialogue down by heart. Yoda hardly has a copyright on hope, anyway--hope for the future can pop up in just about any guise. I suppose the strict question has to do with what he actually meant by that cryptic teaser in ESB, but once he's raised the question, there can be any number of answers he didn't necessarily have in mind. A later generation of Skywalkers is certainly one of them.

Speaking of Skywalkers, Leia has been an "Organa" all her life, and will probably continue to go



by that name. (Anyone who wants to turn her into "Mrs. Solo" can discuss it with me outside later --that is, let's not introduce irrelevancies into the argument just yet.) Aside from her probably wanting to keep the familiar name, what is to say that it isn't hers by right anyway? Patri-lineal surnames may be common here, but they aren't absolute even on Earth, let alone in the SW universe. Suppose her mother's name was Organa and female children take it normally. (Bail could have the name either as husband to the mother--nothing's been said about whether she may not have married him after fleeing to Alderaan with her infant daughter, or about Alderaan naming customs--or perhaps Bail was related to Luke & Leia's mother, which was why she fled back to Alderaan in the first place...)

We haven't yet seen Leia coping with the knowledge that Darth is her father, too. This was clearly left as an exercise for the viewer. The filmmaker can't squeeze everything into a two-hour movie! As it is, she'll be learning to relate to Luke-as-brother on an adult level, not as a child raised with siblings, a point in direct conflict with the emotion-laden terms "sister" and "brother" as used by most of us. I do hope the sentiment attached to those terms doesn't fool too many of us into thinking there will be an instant sense of family unity between Luke, Leia and the ghost of Anakin Skywalker--family relationships' behavior is as learned as anything else.



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Hello, SOUTHERN ENCLAVE, and I am glad to be a part of the welcoming committee. Nothing like a new letterzine, I always say! And since the flyer brought up a few conversation pieces, I will get right into them.

No, I haven't been to one convention, at least a real fan one, since last year. Only creation cons here in Philly and to call them real conventions would be ludicrous at best. The only good thing is the huckster room and George Takei and Jimmy Doohan showing up. I hear that Media-West Con had a choral group singing Celebrate the Love, the Ewok's song? Sounds fantastic! Please, people, tell us more about it!

And thoughts on the movie...I went into my opinions pretty thoroughly in JUNDLAND WASTES, but I'd really like to stress how GOOD Luke looked and how he matured here. All the side shots of him made Mark Hamill look better than ever. He sure had my heart thumping...and my (\*%#\*&) aching! (Fantasy #69) Well, that's the most x-rated I'll get in here! Other Luke fans feel the same way? This was HIS film. I didn't think he got enough in the first two...and it was his and his daddy's saga from the start...Luke should have had more in the other films...more scenes and more dialogue. Well, not gonna complain anymore cause I got what I wanted in ROTJ as far as his character's concerned.

I would have liked more on Lando particularly and on Han, too. Leia's part was alright but then I don't think Carrie Fisher, as an actress, could have handled anymore than what she had. She's

no great shakes in the acting field. I was extremely pleased with the marvelous aliens and special effects. Also, with more women and minorities being shown. Though why there were no females in battle had me annoyed.

Was I amazed to discover that the Ewoks have full names, first middle and last names! Couldn't believe my eyes when I read "Wicket W. Warrick" on the 4th Jedi glass (Coca-Cola collection). I hope some folks write about the Ewoks and their society. I found them quite fascinating and I love them as much, if not moreso, because they are on film so alive-like, than Hokas and Fuzzies. More Ewoks please!

Anyone know where to get missing glasses from the first two collections? I am missing one from both ANH & TESB. (I will search the ads for info.)

Meanwhile, I can't wait to hear more of the fans' views on the movie and where they think the saga is going or where we fans can get it going. After all, just like ST, the rest can wait for more canon but we fans can help stretch the imagination forever!

(100) VICTORY Solution

G	F	O	Q	H	M	D	M	Y	I	M	G	R	U	R
E	P	N	X	Q	E	C	R	O	E	H	C	C	E	P
E	C	M	E	J	X	C	C	D	I	W	L	K	S	O
Y	U	N	G	L	D	W	H	A	R	B	L	P	Q	L
S	E	B	A	X	P	A	K	E	E	A	L	Z	T	I
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E	O	A	S	N	W	K	T	E	O	Y	R	N	H	R
I	N	O	I	T	A	R	B	E	L	E	C	A	R	H
A	Z	M	E	F	A	V	G	I	T	G	A	S	J	T

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June 27, 1983

I collect gum cards from every sf movie I can lay my hands on. I must say, TOPPS has done progressively better jobs on SW/TESB/ROTJ gum cards. The Jedi cards are very clear and the photos used are well chosen. They did a very odd thing with the stickers, however; the few extras I have use the same photo but have a different color border. The only reason I can think they would do that is to drive collectors determined to amass perfectly complete sets crazy! I can't afford to buy who knows how many boxes to get a set with each color variation, not at 35¢ a pack.

What I really wish for is that TOPPS would come out with more Giant Photocards, like the set they did with Empire. They were about 7 x 4 and had one clear, colorful, slick photo from Empire, of better quality than most stills I've seen. I wrote to TOPPS and asked if the Empire Photocards did well, and if there were/would be any more Photocards. They said that both the Empire and Dallas Cowboy Cheerleaders Photocards sold very well, and no, they weren't planning any other sets. \*sigh\*

I have been told that there was 120 minutes of Jedi that were filmed but not used! Now even if 3/4 of that were just stock battle scenes that were edited out, that leaves a lot of plot and characterization that we didn't see. Lucas is well known for dumping scenes that shed light on his characters in favor of "action" scenes. If the stuff that was in the Jedi novelization came more from the script than James

Kahn, then I hope Lucasfilm will let us see those outtakes somehow. My favorite "missing" line of dialogue: "Do it because of the trees."

So! Leia has Jedi blood in her, huh? I knew it all along. I knew she had a lot more in her than most other fans seemed to realize, anyway. One wonders how this new information reflects on past incidents. Some of her inherent Jedi talents must have been leaking out. From what I've seen in the movies, and read in Kahn's marvelous Jedi adaptation, I think Leia's talents have unconsciously been working on an empathic/communicative level. It is less apparent in Jedi, but the novelization almost states an empathic link between Leia and the Ewoks. The ability to receive/broadcast feelings and information would be of great advantage to her as a senator. She also seems to be a fairly accurate judge of character, or at least a good judge of intention. I wonder how she will turn out after she gets training from Luke, and probably a little kibitzing from Ben and Yoda?

I got a kick out of the slave-girl costume Jabba made Leia wear, and not just from a lecherous point of view. Oh, she was more than attractive enough, but it should be obvious that Red Sonja she ain't.

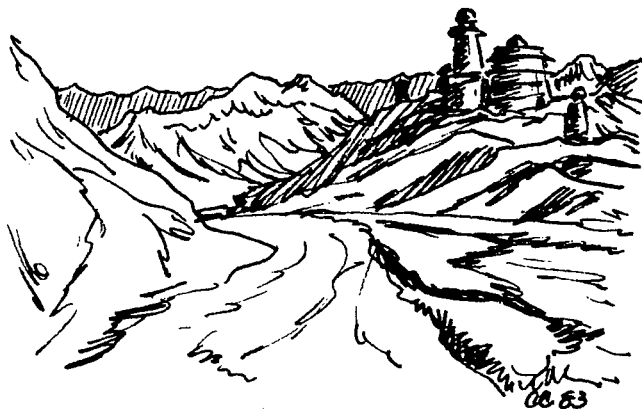
When Lando and Han were talking on the Headquarters Frigate, did anyone notice the conversation Leia was having with three other Rebels? She made a small gesture of surprise at something one of them said or was holding. I can't help but wonder what they were talking about. Also, did anyone notice the female Calamarian?

At first I was surprised that the Jedi soundtrack didn't have two records, like the SW and TESB

soundtracks. But with the repetition of themes from the past two movies used in Jedi, one record is enough...almost. It didn't have the music used when Luke finally lost his temper and trashed Vader. Even with two records the past two soundtracks left something out--the second cantina band number in SW, and the four-note fanfare when Luke dropped into the shaft or the music as Leia rescues him in TESB. \*sigh\*

I would like to hear a few discussions on some of the merchandising of the SW movies. Things like the comics, gum cards, books, everything.

((Editor's note: the following is a comment from our resident filmmaker Laura Virgil: "It might interest Tim Blaes to know that the 120 minutes of unused film from "Return of the Jedi" could simply be bad takes that are similar to those seen in the movie that weren't used for various reasons such as the camera angle could have been off a few degrees or the lighting was bad. Most major motion pictures are shot at a ratio of 20:1 (or more), which means approximately 20 feet of "bad" film is culled out to the 1 foot of film that is considered to be a good take. (If you think that's a magnificent waste of film, you'll be overjoyed to know that documentaries are usually shot approximately 100:1.)"))



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July 6, 1983

ROTJ was an enjoyable film but it could have been even better had it not primarily been a vehicle for special effects and solid action. Allowing the characters a little more time to show their reactions to the events which were taking place around them would have added more interest to the film.

My favorite parts of the movie concerned Han's reactions such as his trying to blow out the torch which was to transform him into the main course of the banquet to come.

This small seeming action helps to show some of Han's character--he's not giving up without a fight no matter what the odds. His character is one which is filled with life and pulls at whatever optimistic threads are available.

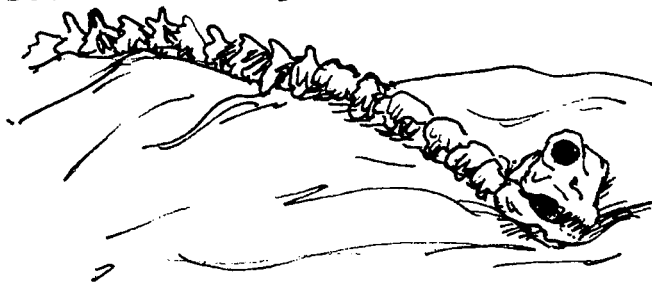
Han has also made his public commitment to both Leia and the Rebellion through his acceptance of the commission of general. It is his way of letting all know where his true allegiance lies. Leia seems to sense the deeper meaning of his action as her expression goes from one of astonished wonder to satisfaction. He is letting all know that he is willing to make the type of commitment and public declaration that he had shied away from until now.

Han's story is one which continues to intrigue as it is one which has yet to be told. Who is he really? Lucas' description of his background as seen in SKYWALKING says he was abandoned by space gypsies at age 7. But who are his real parents and how did he happen to come into the hands

of the space gypsies?

The saga continues to mirror LORD OF THE RINGS. Mount Doom has its counterpart in the Death Star. As Gollum tossed the ring into the abyss, Vader throws the Emperor representing the tempting evil of extreme power into the chasm. Han, like Aragorn, proves himself worthy of his princess' public avowal to him. One does wonder if Luke will be seen sailing off in his golden ship to lands untrod by mere mortals.

((Editor's Note: In LOTR, Gollum didn't so much throw the Ring in as fall in with it, after biting Frodo's finger off to get the Ring back. He was dancing around in glee when he tripped over a rock and fell into the volcano, still clutching the Ring.))



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Many people have negative things to say about RETURN OF THE JEDI. It's become almost fashionable to knock it, pick at its flaws and otherwise make a sort of verbal hash out of one's gripes and dissatisfaction with Lucasfilm's third, and concluding, chapter in the Adventures of Luke Skywalker.

Well, I don't propose to do that. I still wear bell-bottom Levis, and I am not at all fashionable. Nope, I'm going to talk about what's BEST about RETURN OF THE JEDI.

For instance: the best thing

about the direction was that Marquand didn't know what he was doing, and thus allowed his actors a great amount of latitude. Since they'd all played these parts twice before, they knew what to do, and did it very nicely without the distraction of an arbitrary director.

The best thing about the camera work was its charming simplicity. The camera was plunked down firmly and allowed to run unfettered while Han moved around with lithe loveliness before it. Or sat in suggestive poses. Or gestured broadly. Or grinned roguishly.

The best thing about the dialogue was it could have been a lot worse! When invited to plead for mercy, Han could have called Jabba a slimy worm-ridden piece of rotting excrement, or upon dispatching Boba Fett with a rap to the afterburners, he could have hollered, "Have at you, vile knave!" But he didn't, and we should be grateful for small favors.

The best thing about the special effects was their slick savagery. State-of-the-art mayhem, to be sure.

And the technical people! Look how they made us love those Ewoks --even though we just KNEW they smelled TERRIBLE!

At the risk of sounding like a poor epigone of a certain beloved actor, I feel I should wave an admonishing finger and say a cautionary, "No, No, No!" to all the detractors and malcontents. There is much that pleases in RETURN OF THE JEDI. The Sarlacc got a nice meal; Luke and Leia got to wear cute outfits; Han is in love and Threepio didn't have nearly as many lines as in TESB. Also, the audience was treated to the intriguing pastime of speculating on just how short Mrs. Skywalker must have been.

Listen, anyone with more than one paid admission behind him shouldn't gripe.



Debbie Gilbert  
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July 11, 1983

I'm glad to see that someone has offered to be a new "voice" for SW fandom. Nothing can ever replace JUNDLAND WASTES for me, but I believe in being open-minded and allowing newcomers a chance to prove themselves. However, I have one big question: to what does the name SOUTHERN ENCLAVE refer? It has nothing to do with the Star Wars universe. The only other meaning I can find is that the zine is intended for fans in the southern portion of the U.S., and that makes no sense. Please a) explain why you chose the name and b) poll your readers to see if they would like to vote on a more appropriate name.

((Editor's note: see "Opening Remarks" for an explanation of the title. As far as being "newcomers"--I [Cheree] have been around fandom since 1972, active first in ST fandom, as "Library Computer Department Chief" in STW, contributing to numerous zines and STW's newsletter A PIECE OF THE ACTION and publishing five issues of my ST zine, TAL-SHAYA; aside from SOUTHERN ENCLAVE, I'm currently publishing a Raiders zine, FIELD STUDIES, and a SW zine, A TREMOR IN THE FORCE. Laura has been active in fandom for nearly as long, serving as

STW's editor of A PIECE OF THE ACTION, illustrating many fine zines and showing her artwork at several conventions. Jeanine is the editor of two SW zines, FAR REALMS and SHOOTING STAR and currently has a Judson Scott zine in the works. Regarding a poll for another title--well? What's the feeling out there? Any better suggestion??))

I am not sending my thoughts on "the Movie" because I have already sent three-page reviews to both COMLINK and JUNDLAND WASTES, and I can't think of any more fresh ways to say it. I assure you, though, that I loved the movie, with a couple of minor reservations (I wouldn't have seen it seven times, at five bucks a shot, if I didn't like it!). Instead of doing another review, I'm going to mention some things I hope will stimulate response and create some discussion for future issues of your zine.

Now that the Empire has been overthrown (hooray!), who assumes responsibility for running the galaxy? Will they set up a New Republic patterned after the Old one (but, remember, the old government was weak, or it never would have died)? I don't know much about forms of government; did anyone out there major in poli-sci? How would you advise the Alliance? And who will the new leaders be? Since Mon Mothma was the leader of the Alliance, will she become head of the new organization? Will Leia want to continue in her capacity as senator? What will be the role of the Jedi, when they at last make their comeback? Will they be simply an intergalactic police force, or something more?

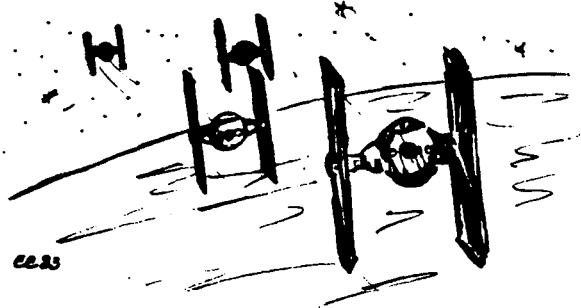
I've seen so many fanzine stories where Han and Leia get married, and they have the ring, the best man, the whole bit. Who says people in the SW universe

get married? I mean, no mention has ever been made of it, and the only couple we've actually seen are Owen and Beru Lars. I'm sure they had some sort of bonding ceremony, but given the world they live in, the possibility that their wedding resembled twentieth-century earth is unlikely. Anyway, every planet would have different customs, so Han and Leia will probably never agree on what ritual to use. Since they are both independent spirits, my guess is that they will live together but never become officially "tied". And speaking of marriage, who will be Luke's partner? As I understand it, he's supposed to produce offspring and bring them up as Jedi, in which case he's going to need a little help.

A couple of inconsistencies in ROTJ (though, unlike the earlier films, it was remarkably free of mistakes): This bugs the hell out of me--how can the speeder bikes crash and burn up and not start forest fires? Also, why is Darth Vader so huge and powerful and Prowsian in his suit, but Anakin Skywalker is smaller than Ben Kenobi? Don't tell me elevator shoes! And how did the Emperor come to command the Force better than anyone in the galaxy? He was a senator, not a Jedi. Where did he learn his tricks?

I'd like advice on products. Specifically, I saw a record album called "Rebel Mission to Ord Mantell", and I want to know what it's like before spending any money. The cover says that it was written by Brian Daley, but does not mention who did the voices or sound effects or anything. Can anyone help? Also, has anyone tried the new Star Wars cookies (featuring both sides of the Force!)? Are they good? ((Ed. note--there are three flavors--vanilla (good guys), chocolate (bad guys) and peanut butter

(non-humans like Chewie)--made by Pepperidge Farm, and, while they aren't exactly Oreos Double Stuff, they're not too bad!))



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July 18, 1983

It's good to see someone planning to take up where JW's leaving off. I agree, such a letter-zine is needed. It's too bad the schedule can't be more frequent.

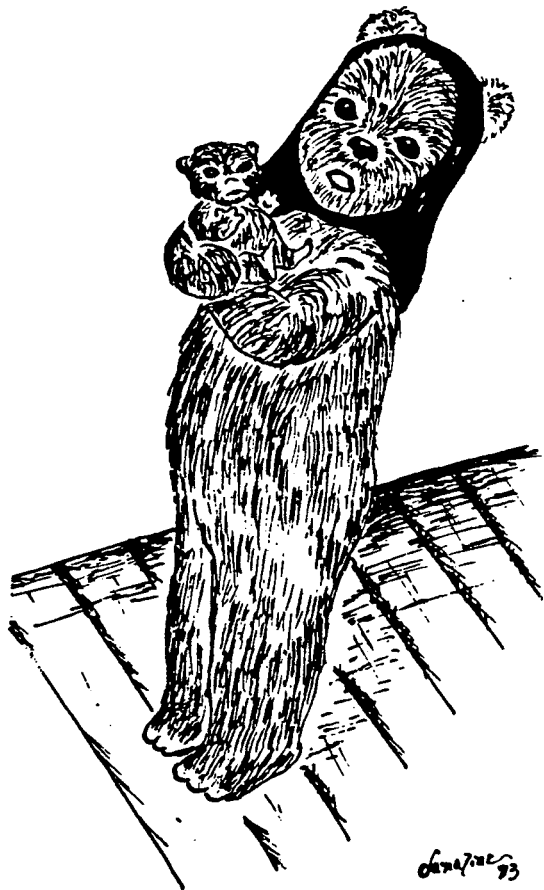
My Big Question for the first issue is, what will happen to SW fandom now that the first trilogy's finished and Lucas is making noises about retiring the whole idea? He may change his mind after a couple or three years' break (I hope so!) but if he doesn't, what then? Is the SW idea strong enough to keep the fandom going just as Trek fandom went on long after the program died? There's certainly enough material to work with going backwards and forwards from the trilogy if people are interested. And if it does keep going, is there even a remote danger of it falling into the pit of K/S-type material that seems to have trapped so much of Trek fandom?

On the positive side, there are ads and flyers for new zines like SOUTHERN ENCLAVE, FLIP OF A COIN, and others, appearing in the mailbox and in zines like JW; KESSEL RUN is soliciting material for no. 4; GUARDIAN seems to be

alive and well for the future. Even though FACETS and PEGASUS have ended for reasons of finance and editorial exhaustion, the people involved still seem enthusiastic about writing for publication elsewhere.

On the negative side, I've heard from one editor that locs seem to be falling off, which would indicate a lack of enthusiasm in fandom (unless it's simply a temporary phenomenon caused by "zine overload" after MediaWest-Con and lack of time to get locs written on zines bought there or received around that time?). And, more disturbing, I've heard that a rather well-known zine overdue for an issue is overdue because the editor didn't get enough material to print. I hope this case is a fluke, the lack of material being caused by factors other than loss of interest in the SW universe.

I'll be interested in hearing what other people think about all this.



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July 24, 1983

What was my reaction to RETURN OF THE JEDI? I was delighted with it. All my questions were answered, and I got the happy ending I'd anticipated. In fact, I had such a fine time at this movie, and have enjoyed seeing it repeatedly this summer, that when others have pointed out things they considered less than perfect, the criticisms haven't seemed significant to me. I believe the movie accomplished what it was designed to do and brought a wave of wonder and joy with it.

So what did I like best? Well, I was pleased with the new villains. Jabba the Hutt was even slimier than I'd imagined, loathsome and repulsive. His cackling lap-creature, Salacious Crumb was marvelous as were all his drooling servants and courtiers. The bib industry in Mos Eisley must have been thriving with all those slobbering creatures stalking the alleys. And Jabba's palace was an Alice-in-Wonderland of horrors, full of disguises and deception. Who else but a "slimy, worm-ridden piece of filth" would keep a droid torture chamber? The opening sequence offered us a nice transition from the dark, grim world we'd experienced in EMPIRE to the brighter universe of JEDI.

But my favorite villain was the Emperor. I thought he was the finest sleight of hand trick in the galaxy--so wrinkled, so rotten (of teeth as well as spirit), so enamoured of evil. You love to hate him as, with arrogant superiority, he enjoys nastiness and cruelty. Vader now appears more as a pawn and victim of his choice to follow the Dark path than the monster we feared in ANH

and TESB. I've been in audiences who muttered "fool" when Luke insists he can turn his father back to the good side, but those same people scream for Vader to help when the Emperor is about to kill the young Jedi. The Emperor is most successful in helping the audience accept Vader's change of heart.

The Ewoks? Oh yes, I loved them, too. Cute? Cuddly? Well, yes, if you're not being held as the main course. I liked their slightly nastier side--roasting their enemies, using the empty stormtrooper helmets as drums. While I don't think they achieved real menace, it gave them a dimension beyond that of "walking Teddy Bear." They added warmth and humor to the film and for me, they worked just fine.

All the characters had changed in a manner that I liked. Leia was still strong (a good shot, too!), but she'd relaxed. There was an inner strength here that I liked, and she no longer seemed obsessed with the rebellion. I liked the fact that in her relationship with Han, not only did she seem comfortable, but the one most sure of herself.

Han came out of carbon freeze a more responsible individual, but thank the Force not completely reformed. He still was irreverent, funny, and fallible--the common link with the fantasy elements. Loved the fact that although he was blind when he came out of carbon freeze, this was handled without the melodrama that fan stories often give it. Han could take it all in stride, asking only for someone to hand him his gun and point him in the right direction. I, for one, was never sorry he did not turn out to be a Jedi in disguise. His were the lessons of responsibility, caring and love--quite enough for one lifetime.



It was a pleasure to see Luke emerge from the "golly, gee whiz" phase and take his place at the head of the saga. Luke experiences a lot, learns a lot, and achieves his greatest victory from the courage of his convictions rather than by the strength of his lightsaber. He questions the wisdom of his teachers, trusts himself and surpasses Yoda and Obi-Wan. No great warrior here, just a man who dared to believe that the impossible could be accomplished.

There was an extra warmth about JEDI that appealed to me. I suspect we have director Richard Marquand to thank for that quality. In EMPIRE the situations were grim, the main characters split up, and there was little opportunity for them to reach out to one another. That was the nature of the middle chapter of the trilogy, but I was very glad to have everyone reunited in JEDI. The film took time for laughter and for all the reunions I'd wanted. It more than satisfied me.

However, I was disappointed in one thing--not the movie, but the novelization of RETURN OF THE JEDI. I had hoped that a science fiction author would handle the novelization, and indeed, Joan Vinge did adapt the storybook. However, James Kahn, who adapted POLTERGEIST, was chosen, and he proved a great disappointment. In fact, JEDI was so poorly written, that several of us took turns reading passages to each other as comic relief. My favorite section goes, "Once he'd wanted whatever he wanted, for himself, because he wanted it. Now he wanted everything for her. Her everything." I would urge any of you who disliked the adaption to make your feelings known in a letter. Sydney Ganis is the Senior Vice President in charge of Marketing at Lucas-

film, and you could write to him at the Box 2202 [San Rafael, CA 94912] address. Perhaps if enough of us do this, other films produced at Lucasfilm may received better treatment.



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I originally began this particular LoC when Cheree first told me of her plans for SE several months ago. I have some definite opinions concerning ROTJ, which may or may not bring the wrath down upon me.

In my opinion--and remember, it is my opinion--ROTJ could have survived considerably more cutting; especially the sequences with Jabba's entourage and the entirely-too-cutesy (but infinitely marketable) Ewoks. (I feel sorry, by the way, for all those unsuspecting parents who have to go out and buy school supplies this month and who have no prior knowledge of the Lucas marketing blitz when their kids start screaming for Return of the Jedi Glow In The Dark erasers and such.)

What happened to the plot, for heaven's sake? After all we've been through, one question is still unanswered--who is Han? For that matter who are Chewie and Lando? Why didn't Leia go screaming into the night when she learned who her father was? Wasn't Darth Vader the pure essence of everything she stood against? Where the devil did Uncle Georgie put all the emotion? What's wrong with the man? He spent years developing the SW saga to this point and then dropped it with a sputtering fizzle, akin to a dying sparkler on the 4th of July.

I was severely disappointed in ROTJ; I expected an ending. All we got was a mild cliff-hanger. Yes, I realize the intent is to go on with three more sequels, but I'd like to know what happened to these characters before we go on with the new ones. (Yes, I know; when we see their children, we'll know what happened to them.

I mean--in depth.) Speculation is tiresome after awhile; and when, it comes right down to the actual filming thereof, and the only opinion that really counts is Lucas', it would be nice to have some enlightenment from the man.

After careful consideration, the plot--what there was of it--seemed contrived and stilted. The idea of turning Leia into Luke's sister was interesting but a definite cop-out. To Lucas, it must have seemed the only way to end the Luke-Leia-Han triangle. Happily (we assume, considering the lack of emotion displayed), Han and Leia are together again. Eternally? Well, we can only presume. Sadly, Luke is left in the cold with a hot lightsaber. Couldn't Lucas have given him a female mechanic or female pilot or maybe even a female Ewok for a love interest? (At least that would be something warm to cuddle up to on those cold Hoth nights!)

The SFX were everything from opulently grand to absolutely mediocre. The least convincing effects were the various craft that flew over the dunes of Tatooine. The most convincing were the cycle chases and two-legged Imperial walkers in the Ewok forest. The space fight scenes were overwhelming to the point of distraction. I realize, of course, that the point was that this was the confrontation--the entire Rebel fleet against only a small Imperial detachment. Still, things were so busy at points that it was very, very difficult to watch. The matte shots were not as well done as in "The Empire Strikes Back". It occurred to me that since Lucasfilm had their own self-imposed release deadline (the legendary May 25th) to meet perhaps they had to rush-rushrushrush to get the print ready, not really taking time to

do quality work in many instances. The whole film looked like Lucas had a bad case of "wait!-let's-throw-in-this-monster-too-it-is".

Perhaps one of my biggest objections to the film was the Muppets in Jabba's entourage. I kept expecting Jim Henson and Frank Oz to pop up with American Express cards and say "Do you know me?" With the possible exception of Jabba the Hutt, the entire sequence was unbelievable, and in spite of Luke's becoming a Man and a Jedi, I couldn't quite perceive him as menacing. This is not a comment against Hamill's acting ability because he has quite obviously improved. He did manage to convey (quite well) the long-suffering martyr who had to give up his own personal state of being for the Sake of Everyone Else In The Cosmos.

Luke, Leia and Han showed about as much emotion towards each other as a trio of lobotomy patients. Except for Han's reaction when Leia unmaskes herself, more emotion was shown between Han and Chewie when they were reunited. Harrison Ford, however, has grown as an actor. He has mellowed and smoothed out and has become much more believable, though his part was culled to the bone.

A second thing I really disliked was the premise of Darth turning out to be a good guy after all. Lucas spent six years building us up to this point--of hating the devil out of the Dark Lord--and then, all of the sudden, there's that fizzling fire-cracker again. I don't care if he was Luke's father, with all the evil in him and after so many years of steeping himself in it, I don't really believe he would turn around overnight to be the loving father Luke envisioned him to be.

Certain other things about

the film have bothered me since I wrote the preceding part of this LoC, yet I couldn't quite put them into words. Then, several weeks after writing the above, on July 16th, I attended a Dr. Who Convention in Chicago whose guest was an infinitely charming and amenable English gentleman named Tom Baker (the 4th Doctor). He pretty much, as it turned out, summed up my feelings about the areas of ROTJ I couldn't classify. Thanks to a friend, Sandy Williams (who had the foresight to take a recorder), I have transcribed Baker's comments which I thought might be of interest to readers of SE. I have added audience reactions in parentheses to his comments, which I thought were extremely telling.

The question put to Baker that lead him into a dissertation concerning ROTJ was: "Is there any particular science fiction or fantasy character that you would like to play?" His reply was:

"I don't think so; nothing leaps to mind. Naturally, like any other actor, I would be interested to play for those younger people like Lucas or Spielberg. (Applause) I'd like to play in anything they would do. Although, if you'd want my reaction to something like the Jedi, which I happened to see the other day, I thought it was very thrilling and brilliantly done, and the sequences in the forests were particularly amazing. However, I did have reservations, and thought it was rather sad that the character played by Harrison Ford was diluted by constantly...constantly...such a good actor was left with a rather flippant one-liner; which is very typical, they say, of Americans. One-liners are terribly tedious, because one-liners are about scoring off people all the time. Now, once in awhile, that's very useful.

But eventually, one-liners are really--most of them are--the products of a rather cynical attitude. And therefore, Harrison Ford, through the film, became more and more disconnected from the anxiety of the character. Because one didn't fear for him, one didn't really get involved in the terror. I mean, if you ridicule the opposition--the enemy--in a melodrama like that, to the point where that's just really laughable, well, then, what we're really watching is a kind of virtuosity as opposed to getting deeply into the subject.

"I thought it was lamentable that Darth Vader turned out to be a goodie. (Ovation) Actually lamentable! I mean, they completely subverted the whole notion of romance and excitement in that kind of melodrama. It really was, I thought, a cop-out. I think that what's-his-name--Hamill--should really have shot him ruthlessly! (Cheers, whistles, laughter)

"I also had reservations about the emperor looking so much like Boris Karloff. (Laughter) He obviously tried to be evil. I think that what he didn't understand is that when you get a script, and the casting director says that he's a villain, you--I always just go deaf then. I mean, I'll decide who's the villain. But, when you play a so-called villain, the classification of a villain is left, in my view, entirely in the hands of you, the audience.

"When you play one of those people described as a villain, you can only play--it's the first rule of acting--from that point of view. And so, if you're playing the villain in 'Star Wars', or indeed anything, or in 'Doctor Who'--the Master [the Doctor's arch-enemy] or whatever it is--you can only play it as a misunder-

stood character. So, the Master should really, you know, be constantly shrugging and saying, 'Why is he opposing me? Why is he getting in the way? All I want to do is run the universe! He seems to keep getting in the way!' (Applause, laughter) And that's where the tension comes in; when someone has a diametrically opposed point of view from yours, and yet doesn't see your point of view, that's the source of all conflict. Both in fiction and in real life. (Applause)

"But, I'm not a film critic; I'm talking from an actor's point of view, and with those reservations, I particularly think the film got very, very thrilling and was dazzlingly well-done. ... I just regret that I wasn't in it." (Laughter, applause)

In another talk that weekend, he was quite appalled that the script for ROTJ took over a year to write. I agree.

Enough said for now, on both my part and Baker's, concerning ROTJ. One other question was put to Baker: "What's your second favorite science fiction series?" To which he replied: "I admired 'Space: 1999'. Let me tell you why. (Groans, laughter) You haven't heard the reason yet. I thought 'Space: 1999' was an insomniac's dream. (Laughter, ovation). And I think that in that sense it was very important as a very contributory program to the welfare of the people who watched. We needed them particularly because we [London area, England] were bombed very badly during the war. We produced a whole generation of insomniacs. There are people who haven't had a decent night's sleep since 1945 who used to switch on 'Space: 1999' and drop straight into a coma."

Thank you, Tom; you were so right!

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My reaction to RETURN OF THE JEDI was that there was a change in the characterization of Han Solo from the earlier characterization of STAR WARS and EMPIRE. The Han in EMPIRE seemed a perfectly in-character (as far as my perceptions of Han went) projection from the man I met in STAR WARS, but the Han in JEDI seemed to me to be played so much as a secondary character in a light vein that it was almost a different Han. Now, I have no objections to this; I didn't find the characterization of Han in ROTJ belittling or demeaning or offensive, but it did seem that there had been a subtle (or not-so-subtle) shift in someone's perception of who Han Solo was supposed to be. For me the Han in ROTJ had lost the underlying edge of dangerous competence and wariness that he had in SW and Empire. (I know that the characterization of Han in SW was perceived by a lot of people as a basically incompetent type. For the record, people, once and for all, as any of you would know if you'd ever studied small unit patrolling and Ranger tactics, it is NOT silly to charge a troop of stormtroopers yelling at the top of your lungs. That is precisely what soldiers who must spend their time on patrol in hostile territory are taught to do when in a "near ambush" situation, and that was a near ambush situation if there ever was one. Not only is it training in immediate-action drills, as they're taught, but it works. On my first night patrol as a Ranger cadet down in the Rainier Training Area on Weir Prairie, we were ambushed by--among other things--a sergeant in the Marines with a machine gun

nest. Having taken my teachers' training to heart, I did the only thing I could have done under the circumstances: charged the emplacement yelling at the top of my lungs and firing. The rationale is that in a near ambush you already know they've got your tail covered in every direction. Your only chance to live through it is to try to rattle the man behind the gun. In my case it worked; the gun jammed and the Marine decided that I was the woman he wanted to marry. It worked in Han's case, too, in case you hadn't noticed.) (Grr! Fuss! Swear! I am SO TIRED of trying to explain about near ambushes--incidentally, this training was in 1974, so it isn't something that they came up with after STAR WARS.)

I therefore propose that we consider thinking of the three movies as literally from Luke Skywalker's point of view: the scenes that he is in from his immediate point of view, and the scenes he is not in from his ideas about how it had to have been. The Han we meet in STAR WARS is shown as dangerous and competent as well as prone to throw a line of bullshit because that's exactly how Luke sees him. Luke doesn't have much patience for a lot of Han's rap in the beginning but he can't help but respond to the older man's superior experience and consequent competence with admiration; thus Han's heroic role. In EMPIRE all the characterizations are a bit darker and more complex because they're in the middle of a massive pressure situation (and have been for some time now, unlike SW, where Luke has just now lost everything) and Luke tends to see his friends, whom he also knows better by now, in darker, more romantic (dare I say melodramatic?) shades accordingly. The scenes on Bespin, Han

going into carbon freeze, have their high color because Luke is just remembering/imagining/projecting what happened in those scenes and they're colored by both what he knows about Han and Leia and by his anxiety for both their sakes. By JEDI, Luke has done a substantial amount of maturing, and his perception of Han has undergone some reassessment accordingly. You could also trace this progression in Luke's maturation and point of view with an eye to his relationship with Obi-Wan, but that's another letter.

This is one way to look at the trilogy and Dragon (Pam Kowalski/Maggie Nowakowska) and I had a lot of fun exploring it and testing it for dramatic soundness. I hope that someone else will enjoy it too, which is why I'd like to make a LoC of it.

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August 5, 1983

Guess I'll fill in this extra space with my own comments on ROTJ.

I've seen ROTJ three times now, including on opening night. What a rush that was! 1,100 hardcore SW fans packed into the Dallas NorthPark Cinema, one of the two theaters in town equipped for 70mm and the new THX Dolby. The audience was absolutely great--yelling, cheering, laughing, oohing and ahhing at all the right times, yet absolutely silent between times, completely absorbed in the film. I was floating on air when I left the theater. I had tried very hard to keep in the dark about the film and wasn't disappointed, since nearly everything caught me by surprise and intensified the effect.

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Danaline Bryant--15, 17  
Cheree Cargill--all other art

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Special thanks to Jeanine Hennig for the use of the title "Southern Enclave."

Deadline for #2--November 1, 1983.

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What I liked about the film... I thought Harrison Ford's performance was outstanding. He positively dominated the screen everytime he was on it. I liked the handling of Han's coming out of carbon freeze; it was touching and very nicely done, without the melodramatics sometimes found in the "Thaw Han" stories rampant in fanfic the past three years (on the other hand, a lot of those stories were infinitely better written than the Real Thing).

I was absolutely enthralled by the final conflict between Luke and Darth and in particular the relationship developing between them. There was a profound sadness in Vader that we hadn't felt before and this aspect changed our view of him from the malignant incarnation of evil that we thought we knew to a more three-dimensional character, one who was not quite as strong as we believed. It gave him a vulnerability and a humanity that was missing before. Luke realized this and probed it out, proving himself capable of an insight and depth that must have marked the Jedi at their height.

I was very touched by Luke's final tribute to his father, by caring enough to honor him in death. While the others were celebrating the deaths of their enemies, Luke alone felt any grief. In the end, maybe Luke and Darth were the only ones to really win.

I won't go into a great deal of depth about what I didn't like about the film since I agree with most of the comments made in the preceding LoCs. Primarily, I thought the Jabba sequence was much too long and almost completely unbelievable. I felt that Lucas was trying to cash in on the success of the cantina sequence in ANH and only succeeded in ripping himself off. This

whole sequence should have been drastically re-thought and re-written. Why weren't there more humans in this section of the film? Jabba would have been just as disgusting and the sequence would have worked much better.

Second on my list of major gripes were the Ewoks. While I felt that they were much more believable than any of the creatures in Jabba's ensemble, they were still much too cute, sweet and adorable for my tastes.

I had lesser gripes about Obi-Wan's seeming hypocrisy and about the sudden revelation of Luke and Leia being brother and sister, but I'll save my remarks there. All told, I found the film very enjoyable and will no doubt see it several more times. I'm also very glad that there were so many story leads left open for fandom to work with, such as--now that Darth and the Emperor are dead, what becomes of the imperial government? (Surely there is a viceroy or some ambitious general waiting to snatch up the reigns. The war isn't won yet.) And where do Han and Leia go from here? How does Leia learn to cope with the fact that not only is she Luke's sister but Vader's daughter? What about Luke? If he is supposed to be the foundation of the new Jedi Order, at least we could have been given a hint that he'll find a life-mate to carry on with. Or maybe it is Leia's children that will prove the real New Hope for the galaxy. There are really so many questions left hanging. Lucas has been making noises to the effect that the other six movies may never be made or that it will be years and years before they pick up the thread again. I can understand that he's probably sick to death of it all by now, but I think he owes us all the rest of the story, even in print form.

# Mos Eisley

## Marketplace

### Currently in Port

ALDERAANI IMPERATIVE. SW fiction by Adolf, Brin, Laymon, Malkin, Mularski, Osman, Nussman, Taero, Stevens, Tennison. SASE for info. Pat Nussman, 5851-C Western Run Dr., Baltimore, MD 21209.

COMBINING FORCES #2--SW/ST In the CF tradition, a script from the pens of Gianna/DeLaurentis: Han & Luke attend the 497th Running of the Intergalactic Ord Mantell Space Yacht Race. In the continuing search for our roots, a ST story by Valerie Lesley. Poems by Clara Testa, and more! Send \$6.00 FC to Linda DeLaurentis, 28-06 36th Ave., Long Island City, NY 11106.

CONFLICTING IMPULSES #1 is a media zine that continues where SLAYSU left off. Included are: the rest of The Lost Heritage, chapters 12-34+ (SW); The Star That Beckons 5: "Vraukna" (ST); "The Incredible Simulator Hoax" (ST)--the story of Kirk's three attempts at the Kobayashi Maru; "Scout's Honor" (ST); "Vida o Muerte?" (Simon & Simon); and "Doctor Who and the Return to Mandragora" (DW). Cartoons by Leo, Varicelli, and Retz. Cover art by E. Hoolihan. 223+ pages nonreduced. \$15 plus \$2.50 in stamps for postage 1st class. Make checks payable to Kathleen B. Retz, 4587 Winona Ave. #1, San Diego, CA 92115.

DETAILS AT 11 - a Simon and Simon letterzine, published every 6 weeks by Born to Lose Press is now going strong. Back issues

available upon request-\$1.00 each. I only have a few of the first issue left and there will be no reprints, so get in on what's happening in San Diego, where our two favorite brothers do their thing. Sub rates-\$\$.75 per issue or 3 for \$2.25. Send to Cynthia Shannon, 4951 Cherry Ave. #53, San Jose, CA 95118.

FANS OF FORD NEWSLETTER. A quarterly newsletter published especially for the fans of Harrison Ford. SASE for info. Rebecca Novak, PO 6152, Ft. Lauderdale, FL 33310.

FAR REALMS 4-5. "Fire in the Steel - Part One: Warrior's Blood" by Chris Jeffords. When Mari Sevenstars offers to "join" the Rebel Alliance, only a few suspect that she has other motives--personal ones that reveal a part of her shadowed past. "Seeds of Destruction - Part One: Icarus" by Jeanine Hennig. Luke Skywalker and Jessami Kenobi have made the choice to separate for a short time, a choice which may do more harm than good. Luke has left for Tatooine to keep a rendezvous with Lando Calrissian and Chewbacca, his mission one of two purposes. A double issue! SASE for info. Galactic Winds Press, c/o Jeanine Hennig, 1604 Dent, Garland, TX 75042.

FLIP OF A COIN #1--new Harrison Ford zine. Work by Magee, Wickes, Taero, Berger, Benedict, Lybarger, Barilla, more. \$8.50 1st (checks to Two Sons and a Brother Press) to FLIP OF A COIN, c/o Paula True-love & Jenny McAdams, 502 McKei-



than St., 4A, Tallahassee, FL 32304.

GUARDIAN #5. A full-length SW saga novel, "Stormbrother" by Fern Marder and Carol Walske, set more than a year after the end of the victorious revolution. Who is Areth Solo and why are they saying these terrible things about him? Can Yoda and Obi-Wan Kenobi re-establish the balance between the light and dark sides? SASE for info. Mazeltough Press, 1805 Highway 101 N., Plymouth, MN 53447.

HARRISON FORD FILMOGRAPHY. An extensive study containing titles, dates, length, detailed plot description, characters, credits, etc. of all of Harrison's stage, TV and film credits, up to and including Blade Runner. 100 copies are left from the first print run; once they're gone, no more will be reprinted. 166 pg. reduced with a lovely cover illo by Martynn. \$10.07 FC. Elyse Dickenson, 43 Topfield Rd., Wilton, CT 06897.

HARRISON FORD FUN BOOK. Giant collection of over 100 word search and other puzzles based on "Heroes", "Hanover Street", "Frisco Kid", SW, TESB, "Blade Runner", "Raiders of the Lost Ark" and ROTJ. Also test your knowledge on trivia and script quote quizzes. \$10.00 FC. Lynda Vandiver, 603 Jones Ave., Madisonville, KY 42431.

IMPERIAL ENTANGLEMENTS. SW's first Imperial zine, with stories by all your favorite fan authors. Yes, there is more to the Imperials than Darth! Fiction by Matthews, Zeek, Yasner, bes Shahr, Stevens, Tennison, Langsam, Osman and Wilson. Art by bes Shahr, Wilcox, Dunster and Ludwig. Plus poetry, cartoons, the Imperial

Rating (our mascot), tacky clone jokes and a candidate for the Other we guarantee you've never seen before. \$8.00 ppd. Karen Osman, 1310 S. Barrington #6, Los Angeles, CA 90025.

INCIDENT ON ARDNOR. A novella in the "Chronicles" series--an alternate universe story cycle. Darth Vader, for the first time in his life, discovers the joys and despairs of love, then finds himself stranded on an enemy-occupied planet where he must come to terms not only with his new-found ally, Han Solo, but with himself and face the unwelcome truth that he is not quite the god-like creature he thought himself to be. He still has much to learn. \$7.25 SAL, \$8.90 Air Mail. Nikki White, PO Box 1082, Woden, ACT 2606, Australia.

KESSEL RUN #3. SW material by Zeek, Nussman, Shafer, D'Orazio, Laymon, Stevenson and much much more. SASE for info. Michelle Malkin, 6649 Castor Ave., Philadelphia, PA 19149.

KNIGHT OF SHADOWS. A SW novel by Karen Osman, illos by Carol Waterman. A novel of the young Darth Vader, the Jedi and betrayal. \$4.75 BR, \$6.50 spec. hndl. Poison Pen Press, 627 E. 8th St., Brooklyn, NY 11218.

ONE WAY MIRROR by Barbara Wenk. Winner Fan Q 1980-Favorite Long Story, ST division, back in print. 262 offset, perfect-bound pages. New cover by MRO Ludwig. \$7.50 BR, \$8.75 spec. hndl. Poison Pen Press, 627 E. 8th St., Brooklyn, NY 11218.

ORGANIA. An adult fanzine of ideas. "Winter of '77": as if coping with a difficult divorce weren't enough, Jill also had a stranded Vulcan on her hands.

"Terminus", a realistic K/S novella. "Wayward Son", an Aerie Cycle novella by Michelle Malkin. Plus much more. Free cassette tapes for the blind. \$12.70 FC, \$10.86 BR. Bev Lorenstein, Penn Wynn House 101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PEGASUS #6. Full color cover by Connie Faddis. Fiction by Zeek, Paciello, others. Art by Martynn, River, others. UPS \$11.50, 1st \$14. 200 pp. Order from Pegasus Press, 6121 N. Damen 5B, Chicago, IL 60659.

SHOOTING STAR. A Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! Much more. \$6.00 FC. Galactic Winds Press, c/o Jeanine Hennig, 1604 Dent, Garland, TX 75042.

SKYWALKER #6. Fiction by bes Shahar, Lybarger, McPherson, Mularski, Callahan, Brin, more. Art by Lybarger, bes Shahar, Carleton, Dunster. Reduced 140 pp., \$9 UPS, \$9.90 1st, \$8.85 3rd. Add 45¢ to 1st and 3rd if insurance desired. Barbara Green Deed, 1320 Cambia Dr., #7204, Schaumburg, IL 60193.

TALES FOR THE TELLING (RLA)--one-shot of two stories by Karen Ripley (told to her by Aunt Rosemary). Art by Martynn. "Summer Session": misadventures in the treaterous countryside of Wisconsin. "Cross Purposes": Ro agreed to translate, but gets more as she and Indy come to terms with their own grief...and each other! \$5.50 (+\$1.25 in stamps). Solo Ventures, 4587 Winona Ave. #1, San Diego, CA 92115.

WARPED SPACE #48--SW/ST/media fiction by Laymon, Paciello, Zeek, Nussman, others. \$8.60 1st, \$7.55

UPS, \$7.25 3rd, \$10 Europe, \$11.40 Australia/Asia. T'Kuhtian Press, 5182 Jo-Don Dr., East Lansing, MI 48823.

WE ARE STAR MET. A ST minizine, consisting of one long story. Illos by Cheree Cargill. Spock and Christine go through an ordeal that causes him to re-evaluate his feelings towards her. \$3.50 FC. Esther Lemay, 222 Malibu Dr., Lewisville, TX 75067.

WELL OF THE SOULS #2. Limited quantities. Fiction by Leith, Smith, Truax, Rowland, Monfette; art by Fint, Leith, Leidl, others. \$3.50 FC. #3-fiction by Rogow, Fint, Tennison, Webster, others; art by Fint, Ikeguchi, Kreuz, Leidl Oaks. \$5.25 FC. Bullwhip Press Ltd., 3965-1/2 W. 73rd Ave., Westminster, CO 80030.

## Coming Soon to a Galaxy Near You

ARCHAEOLOGY 101 #3 (RLA)--pt 3 of "Wind Chill" by T. R. de Maiffe, pt. 4 of "Quest for the Tiger Throne" by D. C. Arian. Also an illustrated adventure by Tim Eldred, art, toons, poetry, more. Due Aug.-Oct. SASE for info when ready. Solo Ventures, 4587 Winona Ave. #1, San Diego, CA 92115.

A TREMOR IN THE FORCE. Still accepting material for this Han-oriented SW zine, but need material on all characters. Contributors include Jean L. Stevenson, Martie Benedict, Wanda Lybarger, T. S. Weddell, Jeanine Hennig, Barb Stults and Cheree Cargill. Coming for MediaWest '84. SASE for info. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BEST OF DOCKING BAY. If there is sufficient interest, a special issue will be printed with stories from Docking Bay #1-4 & a few

from Galactic Falcon. SASE for more info when I know it. I'll need 75 SASE's to go ahead on this. Cyndi Hartman, 5114 Highcrest Rd., Rockford, IL 61107. Currently accepting submissions for DB #5.

COLLECTED CIRCLE OF FIRE. An idiosyncratic SW universe comes to life courtesy of Anne Elizabeth Zeek. Planned for late '83, early '84. Sold by reservation only. \$5.00 and SASE to reserve your copy. Pat Nussman, 5851-C Western Run Dr., Baltimore, MD 21209.

CONFLICTING IMPULSES #2 will be accepting submissions until September 30, 1983. Planned so far: The Star That Beckons 6; "Brightstar Rising" by Christine Jeffords; another in the Yoda series; "The Magnus Effect"; and "Vida o Muerte?" part 2. I'm taking SASEs for notification of price and availability. Kathleen B. Retz, 4587 Winona Ave. #1, San Diego, CA 92115.

FIELD STUDIES: From the Notebooks of Dr. Indiana Jones. Great Raiders adventures from Benedict, Weddell, Baker & Rogow, and Cargill. Humor by Kaz Draves. Art by Martynn, Lybarger, Virgil, Carleton, Stults & Cargill. Some adult themes and language. \$12.00. Make checks payable to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

GUARDIAN #6--Submissions closed at this time. SW/ST/UNCLE fiction by Gonzales, Johansen, Carraher, others. Due Fall, 1983. SASE to Mazeltough Press, PO Box 248, Wayzata, MN 55391.

KASTEROBOROUS. A new Doctor Who zine now soliciting contributions of art and fiction on all five incarnations with an emphasis on the Fourth Doctor, as portrayed

by Tom Baker. Submissions should be typed doubled-spaced; art should be done in black ink on white paper. Appropriate-sized SASE should accompany submission. SASE for info. Letterpress, S.M. Dickerson, PO Box 214599, Dallas, TX 75221.

LEGENDS OF LIGHT #2--Fiction - Aspengren, Bratton, Brin, Bruce, Jeffords, Mularski, Noel, Voll, Walker, more; Art - Burnside, Drake, Dunster, Eldred, Hennig, Lybarger, Martynn, McPherson, Morey, Sansom, more. ROTJ-based material included. Due out Spring 1984. \$5 and SASE to reserve to: POOZ Press, c/o Susan Voll, 507 Carthage Dr., Xenia OH 45385. Checks payable to Susan Voll. Another big one! (LoL #1 is sold out. Xeroxed copies may be available if there is enough interest. SASE for details.)

OUTLAND CHRONICLES #2--planning a Nov. debut. SW short submissions still solicited, also submissions for third issue, hopefully out Memorial Day '84. Contributions may be set any period, any SW universe. Artists willing to illo, please send photocopies of your work. SASE Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

SKYWALKER #5. Delayed but still in progress. Consists of "Counterpoint-the Battle for Rynan," a novel by Maggie Nowakowska, a ThousandWorlds novel. Art by Martynn and J. Mullins. \$3.00 and SASE. Bev Clark, 744 Belmont Pl. E. #203, Seattle, WA 98102.

WELL OF THE SOULS #4--due in July. Webster, Rogow, Monfette, Hicks; art by Martynn, Ikeguchi, Fint. \$3.00 & SASE to reserve. Checks payable to Bullwhip Press Ltd., 3965-1/2 W. 73rd Ave., Westminster, CO 80030.

VHF--the complete book of lyrics to Martie Benedict's tapes celebrating the many film roles of Harrison Ford. Projected publishing date, Nov. 1983. SASE Martie Benedict, Box 89, Eckert, CO 81418-0089.

## OTHER Words

OPEN CHANNEL D. Have been forced to abandon plans for my MUNCLE zine. Those involved should SASE for more info. PO Box 214599, Dallas, TX 75221.

### VHF

Harrison Ford-inspired songs by Martie Benedict. Nine tapes featuring Han, Indy, Kenny, Rick, Tommy and others. SASE Box 89, Eckert, CO 81418.

I am a neo, looking to buy or borrow OP SW zines, especially Skywalker 1-4, Kessel Run 1, Far

Realms 1-3, Falcon's Flight 1-5, Galactic Flight 1-3. Very trustworthy. Ann Teitelbaum, 30425 Stellamar Dr., Birmingham, MI 48010.

Candid photos of over 9,000 stars taken by me since 1950. Original, in-person close-ups. I'm a press photographer who's sold to collectors on the side since 1962. New pix shot daily on-location, parties, preems, etc. Color sample --\$2. SASE to: Nancy Barr, 3625 Lockford, Thousand Oaks, CA 91360.

BOOKS FOR SALE-Star Trek collection is up for sale. Paperbacks--the novels (Price of the Phoenix, Devil World, Spock Must Die, etc.), also mounted calendar pictures, Kirk doll, plus other paperbacks dealing with other subject (Partidge Family, Avengers, Kojak, etc.). SASE for complete list. Cynthia Shannon, 4951 Cherry Ave. #53, San Jose, CA 95118.

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## Southern Enclave

Cheree Cargill  
457 Meadowhill Dr.  
Garland, Texas 75043

## First Class

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